

DATE: July 27, 2011
FOR IMMEDIATE RELEASE

**GETTY EXHIBITION EXPLORES THE BIRTH OF THE L.A. ART SCENE
WITH A HISTORIC SURVEY OF PAINTING AND SCULPTURE FROM THE 1950s AND 60s**

*Exhibition Brings Together 76 Works by More Than 40 Artists
Produced in Southern California during This Crucial Period*

***Pacific Standard Time:
Crosscurrents in L.A. Painting and Sculpture, 1950–1970***

At the J. Paul Getty Museum, Getty Center
October 1, 2011 – February 5, 2012

At the Martin-Gropius-Bau, Berlin
March 15 – June 10, 2012

LOS ANGELES—In recent decades, Los Angeles has shed its stereotype as the land of sunshine, palm trees, and movie stars to become an artistic powerhouse and an increasingly important international creative capital. This fundamental shift in the cultural landscape of the city dates back to the 1950s and 1960s, a period of critical importance in art history that has never before been fully studied and presented. On view October 1, 2011 – February 5, 2012 at the J. Paul Getty Museum at the Getty Center, ***Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970*** chronicles the rise of the Los Angeles art scene through a focused examination of painting and sculpture produced in Southern California during this crucial period.



Walter Hopps Hopps Hopps, 1959. Edward Kienholz (American, 1927-1994). Paint and resin on wood, printed color reproductions, ink on paper, vertebrae, telephone parts, candy, dental molds, metal, pencil, and leather. The Menil Collection, Houston, gift of Lannan Foundation. © Nancy Reddin Kienholz

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Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture features 79 objects by more than 45 artists including Peter Alexander, John Baldessari, Larry Bell, Billy Al Bengston, Wallace Berman, Vija Celmins, Judy Chicago, Ron Davis, Richard Diebenkorn, Melvin Edwards, Lynn Foulkes, George Herms, David Hockney, Ed Kienholz, John McLaughlin, Ed Moses, Lee Mullican, Bruce Nauman, Helen Pashgian, Ed Ruscha, Betye Saar, and Peter Voulkos, among many others. This landmark survey of the period will be a cornerstone of the larger *Pacific Standard Time* initiative, an unprecedented collaboration of more than sixty cultural institutions across Southern California that will highlight different aspects of the region's postwar artistic production.

Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture will bring together works from renowned national and international collections to explore the beginnings of a significant indigenous modernism in and around Los Angeles, the important artistic movements that developed over time, and the great diversity of artistic practices that characterized the end of the postwar era. The exhibition will be organized both chronologically and thematically in six sections that convey the diversity of artistic practices happening simultaneously in Los Angeles and the continuities that connected artists throughout this period.

Centering on movements that began in the 1950s, the first section will present hard-edge painting and ceramic sculpture, practices that, although concurrent, have rarely been presented together. The second section will examine assemblage sculpture and collage, juxtaposing the major figures that pioneered this artistic approach in the 1950s with those who continued and re-envisioned the medium throughout the 1960s, particularly African American artists in Los Angeles.

A series of more thematically organized groupings will follow, the first of which will demonstrate Los Angeles' rise as an important art center and will include a selection of works that convey visions of the city. The following section will present paintings by some of Los Angeles' most celebrated artists, such as Richard Diebenkorn, David Hockney, and Ed Ruscha, demonstrating that Southern California was one of the foremost centers for large scale pop and abstract painting in the 1960s.

The final section of the exhibition will explore ways in which artists were—at the very same moment as West Coast painting's rise to prominence—beginning to expand notions of traditional painting and sculpture, foregrounding perceptual phenomena and the material processes of artistic production. This section will include many works that emerged from the

meeting of art and technology, such as a De Wain Valentine sculpture that utilizes the industrial material of cast polyester resin, and a Mary Corse canvas that incorporates highly reflective glass microspheres. It will also present a group of artists—many of whom were working with similar industrial materials—whose works retain traces of their own creation, as with the process paintings of Joe Goode, Allan McCollum, and Ed Moses; a poured resin work by Peter Alexander; and a fiberglass sculpture by Bruce Nauman.

As both an introduction to and an historical reassessment of these artists and their artworks, ***Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture*** will provide a thorough and accessible overview of Southern California's postwar art. By situating the history within the broad outlines of modernist art practice, and in conversation with the larger *Pacific Standard Time* initiative, this show demonstrates the international significance of art produced in Los Angeles during this era. At the same time, the exhibition's focus on the creative innovations specific to Southern California, including the techniques and materials that have come to define the region, distinguish this group of artists from their East Coast and overseas counterparts.

The exhibition is accompanied by a fully illustrated compendium that provides an overview of art in Southern California from 1945 to 1980 which includes contributions by prominent art historians and scholars. A full series of public events and performances will take place throughout the run of the exhibition.

Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture has been organized by the Getty Research Institute and the J. Paul Getty Museum in association with the Martin-Gropius-Bau, Berlin. The exhibition is curated by Andrew Perchuk, deputy director; and Rani Singh, senior research associate; with Glenn Phillips, principal project specialist and consulting curator, and Catherine Taft, curatorial associate; all of the Getty Research Institute. Following its debut presentation at the Getty, ***Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture*** will be on view at the Martin-Gropius-Bau in Berlin, Germany from March 15 – June 10, 2012, together with the Getty Research Institute's exhibition, *Greetings from L.A.: Artists and Publics, 1950–1980*.

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The J. Paul Getty Trust is an international cultural and philanthropic institution devoted to the visual arts that includes the J. Paul Getty Museum, the Getty Research Institute, the Getty Conservation Institute, and the Getty Foundation. The J. Paul Getty Trust and Getty programs serve a varied audience from two locations: the Getty Center in Los Angeles and the Getty Villa in Malibu.

About *Pacific Standard Time: Art in L.A., 1945–1980*

Pacific Standard Time is a collaboration of more than sixty cultural institutions across Southern California, coming together for six months beginning in October 2011 to tell the story of the birth of the Los Angeles art scene and how it became a major new force in the art world. Each institution will make its own contribution to this grand-scale story of artistic innovation and social change, told through a multitude of simultaneous exhibitions and programs. Exploring and celebrating the significance of the crucial years after World War II through the tumultuous period of the 1960s and 70s, Pacific Standard Time encompasses developments from L.A. Pop to post-minimalism; from modernist architecture and design to multi-media installations; from the films of the African-American L.A. Rebellion to the feminist activities of the Woman's Building; from ceramics to Chicano performance art; and from Japanese-American design to the pioneering work of artists' collectives. Initiated through \$10 million in grants from the Getty Foundation, Pacific Standard Time involves cultural institutions of every size and character across Southern California, from Greater Los Angeles to San Diego and Santa Barbara to Palm Springs. Pacific Standard Time is an initiative of the Getty. The presenting sponsor is Bank of America.

Visiting the Getty Center

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